1982 ANNUAL REPORT

Museum News
The Toledo
Museum of Art

President's Message

The past year was a particularly memorable one for our Museum, marked by numerous noteworthy events that advanced its prestige and excellence. This Annual Report reviews the Museum's principal activities during the fiscal year that ended August 31, 1982; however, I do want to comment on a number of these that characterize the Museum's vitality and viability.

The extensive renovation of the central core of the building completed in midsummer resulted in attractive new facilities that now importantly enhance the Museum's usefulness and exceptional beauty. This multiyear project now stands as an additional symbol of the strong commitment and pride this community holds for its Museum.

One of the more important elements in the building renovation is the creation of the large special exhibition gallery being completed just in time to accommodate the appearance of the international exhibition "El Greco of Toledo." Over one million people have seen the exhibition at the Prado in Spain and over 400,000 at the National Gallery of Art in Washington. The outstanding quality and success of the El Greco exhibition is bringing worldwide favorable attention to the excellence of our Museum and to Director Roger Mandle who provided the fine leadership that made the exhibition a reality.

Also of particular importance for this institution's continuing progress were actions taken to provide additional visitor parking facilities and security. A significant expansion of the Grove Place parking lot was opened this August culminating two years of planning and construction. Additionally, in February, 1982 the Museum began acquiring property along Lincoln and Oakwood Avenues with the purpose of providing sufficient future parking to accommodate any combination of Museum events. Fortunately this property acquisition moved along rapidly enough to permit construction of temporary parking facilities in time to handle the El Greco exhibition crowds. This property acquisition continues and we are hopeful that funds will become available to permit the eventual development of an attractively landscaped park and parking accommodation in this area. I extend a particular accolade to Trustee Stanley Levison for the personal leadership and time he has devoted to both of these parking expansion projects.

There are many characteristics of excellence about our Museum that qualify its recognition among the very finest in America. I liked the observation of world renowned art collector, Baron Thyssen-Bornemisza, who said, "The Toledo Museum of Art is great not only by reason of what is here, but what isn't here!"

Robert G. Wingerter
President

Cover: Horace Vernet, *Portrait of a Young Woman*, 1831

Museum News
The Toledo Museum of Art, Toledo, Ohio
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Report of Director

This year was a year of completion. In 1982, many of the plans begun five years ago by the Museum staff and trustees for major improvements of our facilities and programs became realities. The center building renovation was inaugurated, the *El Greco* exhibition was opened, and an administrative reorganization was set in place.

While the physical necessities of the renovation project dominated most of the activities of the Museum, a distinguished series of exhibitions, concerts, classes and activities maintained high public interest in the Museum. The vitality expressed by the achievements of the staff and trustees during this complex year created a positive response by the community and the region.

BUILDING RENOVATION PROJECT

Begun in 1979 as the second phase of the Museum's major physical improvement program, the central core renovation created a new major entrance lobby and plaza, grand stair and special exhibition galleries. The over 40,000 square foot project also included major renovations throughout the Museum. Shaped by architects Hardy Holzman Pfeiffer of New York, plans were executed by craftsmen representing nearly every major construction company in the area.

A quiet campaign to raise funds for the project was begun in 1979. Over a dozen major gifts made the project possible. A leadership gift was made by the Trustees of the Ward M. and Mariam C. Canaday Education and Charitable Foundation. As a result of their generosity, the new major exhibition space is named the Ward and Mariam Canaday Gallery, commemorating this outstanding Toledo couple who were noted for their interest in the arts. The new entrance is designated the Herrick Family Lobby in thanks for the leadership gift of the Herrick Foundation of Tecumseh, Michigan. Other leadership gifts were made by Mr. and Mrs. George M. Jones, Jr., the Stranahan Foundation and Helen Tillotson Fallis. Major support was provided by Mr. Abe Plough, the Walter E. Terhune Memorial Fund, the Kresge Foundation and a Challenge Grant from the National Endowment for the Arts. Additional support was provided by the Sage Foundation, Libbey-Owens-Ford, Owens-Corning Fiberglas and anonymous donors. Such munificent support is a tribute to the community; these donors are to be thanked for their generosity to this vital project.

A series of gala activities heralded the opening of the newly renovated areas including special receptions for families of construction company employees, museum staff, volunteers, museum patrons, donors, benefactors and the community.

Thanks are owed the Museum's staff and trustee Building Committee which met frequently with architects and construction company representatives throughout the two-year project. George Haigh, Mildred Gosman, Stanley Levison and Richard Bayer provided outstanding leadership. George Haigh deserves special credit for his diligence as chairman of the committee. Gregory Smith served with distinction as staff coordinator of the project; Robert Phillips, George Hartman and Joyce Smar served as staff representatives on the Building Committee. Harold Alexander was Project Consultant. His practical knowledge and enthusiasm were invaluable resources on which we all came to depend.

During the renovation project, we tried to maintain the highest public visibility for our programs that time and dust would permit. Even though Museum contributions reached a recent all time high, with over 1,500 new members, $2,220,000 raised in endowment and over $4,500,000 raised in capital and other gifts, we fought to hold Museum operational costs. Utility bills and opening expenses ran higher than planned, producing a modest deficit of $16,314. We struggled to keep costs of the renovation project in line with early architect's projections as the demolition and project refinements unavoidably forced the budget upward. We ended with a deficit to cover for the construction costs. Nonetheless the project is an unqualified artistic and practical success. The spaces gracefully extend the original architectural scale and style of the Museum and establish new standards for renovation of the rest of the handsome building.

During the year, members of the Building Committee led by Stanley Levison began a land acquisition program along Lincoln and Oakwood Avenues. With funds provided from his own contributions, and those of James Donnell, Edward Knight, Mrs. William W. Knight, Jr., Duane Stranahan, Jr., Michael Stranahan, Reuben F. Bumpus and the estate of Helen Tillotson Fallis, Mr. Levison acquired many properties to provide for additional park and parking space. As some of the houses were demolished, the Museum worked with representatives of the Old West End neighborhood to assure community understanding and support of the Museum's long range goals for land use in our immediate area.

EL GRECO OF TOLEDO

The other special large scale activity which occupied much staff time was the *El Greco of Toledo* exhibition, for which our Museum served as creator and coordinator of all aspects of its international program. During the first half of the fiscal year, details of the international exhibition were finalized—loans requested, transport organized, insurance and catalogue arrangements developed, and budgets confirmed. Thanks to our success in securing major funding from the American Express Foundation, the National Endowment for the Arts and Humanities and the Federal Arts Indemnity program, joint costs of the exhibition were covered. Local budgets for the showings were the responsibility of each of the four exhibitors.

During the second half of the fiscal year our diplomatic initiative confirmed the patronage of His Majesty King Juan Carlos of Spain and President Ronald Reagan and established important promotional contacts guaranteeing high visibility for the exhibition. A carefully orchestrated international promotion campaign was planned toward the opening of the exhibition at the Prado Museum in Madrid and the National Gallery in Washington. A members' trip to Spain was organized to coincide with the Prado opening.

Group tours, members ticket and catalogue sales began in July coinciding with the news that nearly a million people saw the exhibition in Madrid and over 404,000 visitors in Washington. Begun from a belief in the strength of a relationship between our city and Toledo, Spain, the El Greco exhibition became a major triumph during this fiscal year.

SPECIAL PROJECT GRANTS

In addition to grants for the *El Greco of Toledo* exhibition, the Museum received funds from the National Endowment for the Arts for an additional volume of the *Corpus Vasorum Antiquorum* with additional support of the Louise Taft-Semple Classics Fund of the University of Cincinnati and for the creation of a new George Stevens Rare Book Room. A grant was received from the Andrew W. Mellon Foundation for research and editorial costs of publications on the Museum's collections, and aspects of the Museum's pre-blown ancient glass collection were slated the first to be published with this support. The Ohio Arts Council gave funding for the Museum's exhibition and public relations programs. Libbey-Owens-Ford, Owens-Illinois and Owens-Corning Fiberglas contributed grants to help underwrite costs of hosting the International Congress of Glass scholars. We are grateful for the support of these special projects.

REORGANIZATION

During the year, the management structure of the Museum was analyzed and reorganized. Beginning with the Management Retreat in January when goals and priorities for the next five years were discussed, plans were prepared to shift several major programs and staff for greater clarity. The results of the Education Department's long range planning review, for example, indicated that a new department of Adult Education should consolidate adult classes, events and *Timeframes*. The Adult Class Coordinator was transferred to become the first full-time Membership Coordinator in the Administrative Department.

The part-time Membership Coordinator became the Museum's first paid Volunteer Coordinator with a grant from the Museum Aides to pay the salary for the position.

Also within the Education Department, greater authority was given to the Chairmen of the University related studio, art history and art education departments. Criteria for a faculty rank program were formulated with the understanding that the process would result in a slow but deliberate recognition of the benefits and incentives of such rank.

By year end, a top level reorganization of the Museum management created five major parts, including a new Administrative Department headed by Gregory Smith, who was appointed Assistant Director for Administration. This new department consists of membership, grants and endowment, personnel, retail sales and office services. The other main departments are Curatorial, Education, Building and Security Services and Finance. The Music Department was absorbed into the Education Department and the Library was assigned to the Curatorial Department. The Building and Security Services Department created a new position of Security Supervisor to help control the new electronic security system and augment management of the security forces at the Museum. The five Department Heads meet weekly with the Director to implement and evaluate long range plans.

CONCLUSION

This has been one of the most active years in the Museum's history, testing the staff and trustees' aspirations for the Museum against our ability to produce the highest quality results on so many fronts at once. In spite of all, we thrived during this exceptional period. As everyone was stretched, we also grew. But while we proved our mettle, we came to realize that a staff our size cannot long maintain activities on this scale consistently. As we make commitments for the future, we will have to gauge our potential for this rapid pace with our own concept of scale.

As our continuing needs became even more obvious to us this year, we have become acutely aware of the Museum's income position, which in following the nation's economy, was not realizing the growth needed to maintain current programs and services. Some positions were consolidated, salaries were held to very modest increases and purchases of needed equipment were deferred. We were determined to operate the Museum within the income available to us, as has been our practice. We are, therefore, examining our priorities for the future carefully. We are studying our growth potentials at the same time as we study the potential limits of our growth. We know more now than ever before about this extraordinary institution, and how to nurture and protect it. Our goal is that the Museum remain the best at whatever it is to become.

Roger Mandle
Director

Works of Art

The following pages illustrate a few of the 238 gifts and purchases which significantly broadened the collections this year. A majority of them are works on paper, and outstanding among these are two important series of etchings by Jacques Callot, *Aeneas and the Cumaen Sibyl* by Giorgio Ghisi, and two major suites of late nineteenth century French lithographs by Odilon Redon and Ker-Xavier Roussel. An exceptional impression of Rembrandt's *Faust in His Study, Watching a Magic Disk* was acquired through the William Hitchcock Bequest Fund, while ninety-four prints and drawings, including fifty-eight etchings and a drawing by Rembrandt, were a bequest from Mr. Hitchcock.

Toledo Portfolio, consisting of seventy-nine photographs by Michael Smith, were acquired with funds from an anonymous donor, while Mr. and Mrs. Eugene S. Cohen presented fifteen photographs by Manuel Alvarez Bravo.

The Museum's exceptional Greek vase collection was enhanced by the addition of a volute krater by the Creusa Painter, considered one of the outstanding South Italian Greek vases to enter an American collection, and a red-figure skyphos by the Kleophon Painter, the finest Athenian vase painter of the Classical Period. Notable ancient glass include a Sassanian faceted bowl and hanging lamp, as well as a shell-shaped dish from the Roman-ruled Rhineland. Leo Mildenberg presented the Museum with a Greek fifth century B.C. glass finger ring at the time his collection, *Animals in Ancient Art*, was shown at Toledo.

Among decorative arts, a Japanese-inspired wardrobe made by the New York firm of Herter Brothers about 1880, an extremely impressive pair of seventeenth century Dutch silver candle sconces by Lucas Draef, and a bronzed cast iron teller's grille in art nouveau style from a bank by the great early modern American architect Louis Sullivan, were all acquired with funds from the Florence Scott Libbey Bequest, as was one of the most

important pieces of European glass ever to enter the Museum's collection, a sixteenth century Venetian glass dish with diamond-point engraving, including the coat of arms of the Medici Pope Pius IV.

Paintings included a portrait of a young woman by Horace Vernet, painted in Rome in 1831, the gift of Mr. and Mrs. Edward H. Alexander; *Two Female Models in Bamboo Chairs with Mirror* by the American realist Philip Pearlstein; a 1962 color field painting by Larry Poons, *Bub*, given by Dr. and Mrs. Joseph A. Gosman; an early Josef Israels, *Self-Portrait*, the gift of Mr. and Mrs. Edward O. Lamb; and Hans Hofmann, *Red Parable*, one of a series of gifts from the Woodward Foundation.

Other gifts included a Paul Stankard glass paperweight from Mr. and Mrs. Robert Bowe; a Constantin Guys watercolor, the bequest of Mrs. William E. Levis; three nineteenth century Royal Worcester porcelain vases from Mrs. Charles Reynolds Macomber; a Libbey Glass Co. "Blue Grotto" pattern punch bowl given by Mr. and Mrs. Marvin Rorick, Jr.; seven African textiles, the gift of Mr. and Mrs. Richard H. Slater; and a Matisse lithograph from Heywood Hale Broun.

Acquisitions 1981-82
Where the acquisition source is not given, purchases have been made with funds from the Edward Drummond Libbey bequest.

Ceramics
Royal Worcester Porcelain Co., *Three Vases*, porcelain, 1880-90, gift of Mrs. Charles Reynolds Macomber in memory of the family of Charles Louis Reynolds. 82.100-.101
Tucker & Hemphill, *Pitcher*, porcelain, 1834, gift of Florence Scott Libbey. 80.100

Classical Art
Greek, South Italian, Lucanian, the Creusa Painter, *Volute Krater*, earthenware with slip decoration and incision, 400-380 B.C. 81.110
Greek, Attic, red-figure, the Kleophon Painter, *Skyphos*, earthenware with slip decoration, about 420 B.C. 82.88

Volute Krater. Greek, from Lucania, Southern Italy, 400-380 B.C. Wheel-thrown, slip decorated earthenware with incised details, ht. to top of handles, 23¼ in. (59.1 cm.), 81.110.

Skyphos by the Kleophon Painter. Greek, Attic, about 420 B.C. Wheel-thrown, slip decorated earthenware, ht. 11-13/16 in. (30 cm.), 82.88.

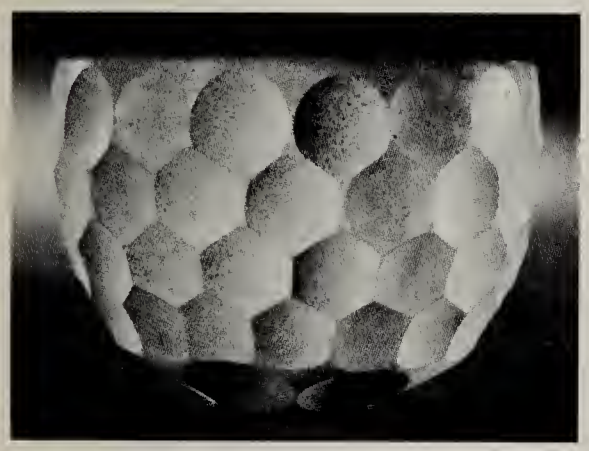
Drawings
George Chinnery, *Chinese Scene*, pencil, Grace J. Hitchcock Collection. 81.231
John Constable, *Portrait of a Young Man*, pencil, Grace J. Hitchcock Collection. 81.232
John Singleton Copley, Study for *Siege of Gibralter*, pencil and white chalk, about 1785-86, Grace J. Hitchcock Collection. 81.230
Constantin Guys, *Coach, Driver and Two Soldiers*, watercolor, about 1865, bequest of Mrs. William E. Levis. 82.122
Constantin Guys, *Carriage with Mounted Escort*, pen and ink with watercolor, Grace J. Hitchcock Collection. 81.229
Jean-Auguste-Dominique Ingres, *Portrait of M. LeGo*, pencil, 1836, Grace J. Hitchcock Collection. 81.233
David Macaulay, *Urbane Renewal*, pencil, 1982, Museum Purchase. 82.125A&B
Rembrandt van Rijn, *Old Man Sitting by a Fireside*, pen and bistre wash, about 1648-50, Grace J. Hitchcock Collection. 81.228

Ethnographic Art
African, from Mali, *Blanket*, wool and cotton, 20th century, gift of Mr. and Mrs. Richard H. Slater. 81.128
African, from Mali, Dogon Tribe (?), *Man's Winter Coat*, wool and cotton, 20th century, gift of Mr. and Mrs. Richard H. Slater. 81.129
African, from Nigeria, *Cloth*, silk, 20th century, gift of Mr. and Mrs. Richard H. Slater. 81.130
African, from Mali, *Blanket*, wool, 20th century, gift of Mr. and Mrs. Richard H. Slater. 81.131
African, from Nigeria, *Blanket*, cotton, 20th century, gift of Mr. and Mrs. Richard H. Slater. 81.132
African, from Mali, Bambara Tribe, *Mud Cloth Shirt*, cotton, 20th century, gift of Mr. and Mrs. Richard H. Slater. 81.133
African, from Mali, Bamana Region, *Cloth*, cotton, 20th century, gift of Mr. and Mrs. Richard H. Slater. 81.134

Herter Brothers, American. Armoire, about 1880. Rosewood; ebonized cherry inlays of lighter woods and brass; mirrors, brass pulls and escutcheon, ht. 101 in. (2.56 m.), 81.97.

Plate with the arms of Pope Pius IV. Italian, Venice, 1559-65. Clear glass, diamond engraved, with granular gilding and white glass threads, diam. 10-13/16 in. (27.5 cm.), 82.98.

Bowl with circular facets. Persian (Sassanian), 5th-6th century A.D. Cast and facet cut glass, ht. 3-5/32 in. (8 cm.), 81.95



Furniture

Herter Brothers, New York, *Armoire*, wood and brass, about 1880, gift of Florence Scott Libbey. 81.97

Glass

Greek, *Finger Ring*, lampwork, 4th century B.C.-1st century A.D., gift of Dr. Leo Mildenberg. 82.86

Roman, from Germany, *Shell Dish*, mold blown, 3rd-4th century A.D. 81.93

Roman, from northern France or Belgium, *Bowl*, mold blown, 4th-5th century A.D. 81.94

Persian, Sassanian, *Faceted Bowl*, cast and cut, 5th-6th century A.D. 81.95

Sassanian, *Hanging Lamp*, cast and cut, 5th-6th century A.D. 81.96

Italian, Venetian, *Armorial Dish*, blown with diamond-point engraving, 1559-65, gift of Florence Scott Libbey. 82.98

Model Flint Glass Co., Ohio, *"Last Supper" Bread Tray*, pressed, about 1890, gift of Misty Rowan. 82.124

Attributed to Hobbs, Brockunier & Co., West Virginia, *Butter Dish*, blown, late 19th century, gift of Mr. and Mrs. Donald A. Kress. 81.92

Italian, Venetian, *Goblet*, blown and painted, late 19th century, gift of Mrs. Vincent S. McKerrow. 82.97

Frederick Carder, *Vase*, blown and tooled, about 1915, gift of Mr. and Mrs. E.J. Gouvier. 81.235

Libbey Glass Co., *"Blue Grotto" Punch Bowl*, blown, about 1933, gift of Mr. and Mrs. Marvin Rorick, Jr. 82.123

Jacob Eiler Bang, Danish, *Bowl*, blown, about 1934. 81.91

Paul Stankard, American, *Wild Arun with Seed Pods*, paperweight, 1982, gift of Robert Bowe. 82.120

Illustrated Books

Giorgio de Chirico, *Le Mystère Laic* by Jean Cocteau, 1928, Mrs. George W. Stevens Fund. 82.132

Jean Dubuffet, *La Fleur de Barbe*, Imprimerie Duval, 1960, gift of Mr. and Mrs. Walter Bareiss. 81.135

A.A. Penck, *Standart*, Jahn and Kluser, Munich, 1970, gift of Mr. and Mrs. Walter Bareiss. 81.136

Lucas Draef, Dutch, 1615-1679. Pair of wall sconces, 1670. Silver, chased and repoussé, ht. 16⅛ in. (41 cm.), 82.2, 82.3.

Metalwork

Lucas Draef, Dutch, *Pair of Candle Sconces*, silver, 1670, gift of Florence Scott Libbey. 82.2-.3

Louis H. Sullivan, American, *Teller's Grille*, bronze plated cast iron, 1907-08, gift of Florence Scott Libbey. 82.99

Oriental Art

Chinese, *Pair of Sang-de-boeuf Vases*, porcelain, about 1750-75, given in memory of Grace J. Hitchcock. 81.98-.99

Paintings

Hans Hofmann, *Red Parable*, oil on canvas, 1964, gift of the Woodward Foundation. 81.234

Josef Israels, *Self-Portrait*, oil on canvas, about 1870, gift of Mr. & Mrs. Edward O. Lamb. 81.139

Philip Pearlstein, *The Great Sphinx*, watercolor, 1979, gift of the American Academy and Institute of Arts and Letters. 82.87

Philip Pearlstein, *Two Female Models in Bamboo Chairs with Mirror*, oil on canvas, 1981. 82.121

Larry Poons, *Bub*, acrylic on canvas, 1972, gift of Dr. and Mrs. Joseph A. Gosman. 81.126

Horace Vernet, *Portrait of a Woman*, oil on canvas, 1831, gift of Mr. and Mrs. Edward H. Alexander. 82.131

Photographs

Dr. M.F. Agha, *Untitled*, late 1930s. 81.105

George Barnard, *Battleground of Resaca, Ga., No. 1*, 1866. 81.121

Manuel Alvarez Bravo, 15 photographs, gifts of Mr. and Mrs. Eugene S. Cohen in honor of Susan Cohen Barneby and Dr. Howard S. Barneby. 82.105-.119

Wynn Bullock, *Chess Game*, 1955. 81.104

Henri Cartier-Bresson, *Siphnos, Greece, 1961*, printed 1970s. 81.103

Imogen Cunningham, *John Winkler*, 1958. 81.102

Louis H. Sullivan, American, 1856-1924. Teller-wicket, 1907-08. Bronze-plated cast iron, 41 x 23 in. (104 x 58 cm.), 82.99.

Philip Pearlstein, American, 1924. *Two Female Models in Bamboo Chairs with Mirror*, 1981. Oil on canvas, 72-3/16 x 72⅛ in. (183.4 x 183.2 cm.), 82.121.

Aaron Siskind, *New York 1951*. 81.101
Michael Smith, *Landscapes 1975-1979*, volumes I and II, Harold Boeschenstein, Jr. Fund. 81.137A-B
Michael Smith, *Toledo Portfolio*, 1980, gift of an anonymous donor. 82.4-.82
Carleton Watkins, *Three Brothers, Yosemite*, about 1861. 81.125

Prints

John Taylor Arms, *Stockholm*, etching and aquatint, 1940, Grace J. Hitchcock Collection. 81.213
Richard Artschwager, *Interior I*, etching, 1977. 82.93
Frank Weston Benson, *Canvasbacks*, etching, 1926, Grace J. Hitchcock Collection. 81.210
Thomas Hart Benton, *Haystack*, lithograph, 1938, American Art Fund. 81.123
Richard Bosman, *Man Overboard*, woodcut, 1981. 81.111
Felix Bracquemond, *Edmond de Goncourt*, etching, 1882. 82.89
Jacques Callot, *Balli di Sfessania*, set of 24 etchings, about 1622. 82.85.
Jacques Callot, *Les grands misères et malheurs de la guerre*, set of 18 etchings, 1633. 82.130A-R
Chuck Close, *Phil/Fingerprint*, lithograph, 1981, Frederick B. Shoemaker Fund. 81.86
Albrecht Dürer, *Adam and Eve*, engraving, 1504, Grace J. Hitchcock Collection. 81.198
Albrecht Dürer, *The Prodigal Son Amid the Swine*, engraving, 1496, Grace J. Hitchcock Collection. 81.199
Albrecht Dürer, *The Bearing of the Cross*, engraving, 1512, Grace J. Hitchcock Collection. 81.200
Albrecht Dürer, *The Virgin on the Crescent with a Diadem*, engraving, 1514, Grace J. Hitchcock Collection. 81.201
Albrecht Dürer, *St. Jerome in His Study*, engraving, 1514, Grace J. Hitchcock Collection. 81.202
Albrecht Dürer, *St. Eustace*, engraving, about 1500-01, Grace J. Hitchcock Collection. 81.203
Albrecht Dürer, *Knight, Death and Devil*, engraving, 1513, Grace J. Hitchcock Collection. 81.204

Albrecht Dürer, *Melencolia I*, engraving, 1514, Grace J. Hitchcock Collection. 81.205
Albrecht Dürer, *The Standard Bearer*, engraving, about 1502-03, Grace J. Hitchcock Collection. 81.206
Albrecht Dürer, *Cardinal Albrecht of Brandenburg*, engraving, 1519, Grace J. Hitchcock Collection. 81.207
Albrecht Dürer, *The Bath House*, woodcut, probably 1496, Grace J. Hitchcock Collection. 81.208
Fritz Eichenberg, *The Peaceable Tree*, wood engraving, 1978, gift of Mr. and Mrs. Roger Mandle. 82.86
M.C. Escher, *Santa Severina*, lithograph, 1931, gift of Dr. Hugh Cooper. 81.127
Janet Fish, *Four Glasses*, lithograph, 1976. 81.116
Jean-Honoré Fragonard, *L'Armoire*, etching, 1778. 81.88
Giorgio Ghisi, *Aeneas and the Cumaean Sibyl*, engraving, 1561. 82.90
Joe Goode, *Rainy Season of '78*, lithograph, 1978. 81.118
Red Grooms, *Café Manet*, etching and acquatint, 1976. 81.113
Stanley William Hayter, *Gemini*, etching and aquatint, 1970, gift of Richard G. Heydt in memory of Don M. Heydt. 82.104
Howard Hodgkin, *After Lunch*, etching, 1980. 82.92
William Holman Hunt, *The Father's Leave-Taking*, etching, 1879. 81.85
Alfred Heber Hutty, *The Capitol—Washington*, etching, 1925, Grace J. Hitchcock Collection. 81.209
Alfred Heber Hutty, *The Yeoman Oak*, drypoint, Grace J. Hitchcock Collection. 81.214
Yvonne Jacquette, *Aerial View of 33rd Street*, lithograph, 1981. 81.120
Rockwell Kent, *Night Flight*, wood engraving, 1931, American Art Fund. 81.124
Willem de Kooning, *Woman at Clearwater Beach*, lithograph, 1970-71. 81.89
Joyce Kozloff, *Pictures and Borders*, lithograph, 1976. 81.114
Sol LeWitt, *Untitled*, set of 8 screenprints, 1980. 81.90A-H
Claude Lorrain, *Le port de mer a la grosse tour*, etching, 1634, Grace J. Hitchcock Collection. 81.212

Giorgio Ghisi, Italian, about 1520-1582.
Aeneas and the Cumean Sibyl, 1561.
Engraving, 14⅞ x 21¼ in. (38.2 x 54.1 cm.),
82.90.

Reginald Marsh, *Merry-Go-Round*, engraving with etching, 1938, American Art Fund. 82.129
Henri Matisse, *Figure, tapa afracain*, lithograph, 1935, gift of Heywood Hale Broun. 82.128
Ann McCoy, *The Underworld*, lithograph, 1980. 82.94
James McGarrell, *Bianca and Blackie*, lithograph, 1980. 81.112A-D
Robert Morris, *Untitled*, screenprint, 1974. 81.117
Robert Motherwell, "Blue/Azul/4" from *A la Pintura*, aquatint, 1968-72, gift of George Schelling. 82.95
Philip Pearlstein, *Seated Nude*, lithograph, 1968, gift of Mr. and Mrs. Daniel M. Seifer. 82.103
Camille Pissarro, *Effet de pluie*, aquatint and drypoint, 1879. 82.84
Odilon Redon, *Songes*, set of 6 lithographs, 1891. 81.106A-F
Rembrandt van Rijn, *Faust in His Study, Watching a Magic Disk*, etching, about 1652, William J. Hitchcock Fund in memory of Grace J. Hitchcock. 82.91
Rembrandt van Rijn, *The Artist's Mother, Head and Bust: Three-Quarters Right*, etching, 1628, Grace J. Hitchcock Collection. 81.140
Rembrandt van Rijn, *Man in a Coat and Fur Cap Leaning Against a Bank*, etching, about 1630, Grace J. Hitchcock Collection. 81.141
Rembrandt van Rijn, *Bald Headed Man in Profile Right; The Artist's Father (?)*, etching, 1630, Grace J. Hitchcock Collection. 81.142
Rembrandt van Rijn, *Bald Headed Man in Profile Right; The Artist's Father (?)*, etching, 1630, Grace J. Hitchcock Collection. 81.143
Rembrandt van Rijn, *Bust of an Old Man with a Flowing Beard*, etching, 1630, Grace J. Hitchcock Collection. 81.144
Rembrandt van Rijn, *The Artist's Mother Seated at a Table, Looking Right: Three-Quarter Length*, etching, about 1631, Grace J. Hitchcock Collection. 81.145
Rembrandt van Rijn, *Bearded Man in a Furred Oriental Cap and Robe: The Artist's Father*, etching and burin, 1631, Grace J. Hitchcock Collection. 81.146
Rembrandt van Rijn, *Old Man Seated, Facing Front, Wearing Fur Cap and Black Robe*, etching, about 1632, Grace J. Hitchcock Collection. 81.147
Rembrandt van Rijn, *The Rat Catcher*, etching, 1632, Grace J. Hitchcock Collection. 81.148
Rembrandt van Rijn, *Joseph's Coat Brought to Jacob*, etching and drypoint, about 1633, Grace J. Hitchcock Collection. 81.149
Rembrandt van Rijn, *Rembrandt with Plumed Cap*, etching, 1634, Grace J. Hitchcock Collection. 81.150
Rembrandt van Rijn, *Woman Reading*, etching, 1634, Grace J. Hitchcock Collection. 81.151
Rembrandt van Rijn, *The Stoning of St. Stephen*, etching, 1635, Grace J. Hitchcock Collection. 81.152
Rembrandt van Rijn, *Old Woman Sleeping*, etching, about 1635-37, Grace J. Hitchcock Collection. 81.153
Rembrandt van Rijn, *The Pancake Woman*, etching, 1635, Grace J. Hitchcock Collection. 81.154
Rembrandt van Rijn, *Rembrandt and Saskia*, etching, 1636, Grace J. Hitchcock Collection. 81.155
Rembrandt van Rijn, *Samuel Manasseh Ben-Israel*, etching, 1636, Grace J. Hitchcock Collection. 81.156
Rembrandt van Rijn, *Abraham Casting Out Hagar and Ishmael*, etching and drypoint, 1637, Grace J. Hitchcock Collection. 81.157
Rembrandt van Rijn, *Three Heads of Women, One Lightly Etched*, etching, about 1637, Grace J. Hitchcock Collection. 81.158
Rembrandt van Rijn, *Peasant in a High Cap, Standing Leaning on a Stick*, etching, 1639, Grace J. Hitchcock Collection. 81.159
Rembrandt van Rijn, *Jan Uytenbogaert, Receiver-General (The Gold-Weigher)*, etching and drypoint, 1639, Grace J. Hitchcock Collection. 81.160
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Curatorial Department

A highly varied special exhibition schedule in the Levis gallery began in September with *A Century of Ceramics in the United States, 1878-1978*. Organized by the Everson Museum of Art in Syracuse, New York, works by more than 135 ceramists explored the growth of American ceramics as an art form from its traditional art pottery roots to pioneering personal statements in clay. Over 120 paintings, sculpture and works on paper comprised *Adolph Gottlieb, 1903-1974: A Retrospective*. Circulated under the auspices of the Adolph and Esther Gottlieb Foundation, New York, this was the first retrospective of the art of Gottlieb, a significant abstract expressionist artist of the New York school. In the spring, a delightful exhibition entitled *Animals in Ancient Art*, organized by The Cleveland Museum of Art, displayed small scale ancient works depicting animals in all media from many ancient Mediterranean and Near Eastern civilizations from the private Swiss collection of Dr. Leo Mildenberg. The exhibition season in the Levis gallery concluded with the *64th Annual Toledo Area Artists' Exhibition*, a juried exhibition selected from more than a thousand entries submitted by artists from seventeen counties in the Toledo area.

The exhibitions in the Levis gallery were paralleled by fifteen exceptionally diversified and high quality exhibitions in the print galleries. Three exhibitions opened in September: *Target II: Five American Photographers* was organized by The Museum of Fine Arts, Houston and showed, in 60 photographs by pivotal 20th century photographers, the developments in American photography from 1900 to World War II; *18th Century Italian Prints* celebrated major acquisitions, featuring etchings by Piranesi, G.B. and G.D. Tiepolo and M. Ricci; prints by *Goya* demonstrated the importance of conservation, as well as acquisitions, in the development of the Museum's print collection. In November, *Brooke Alexander: A Decade of Print Publishing*, organized by E.D.O. Comprehensive Exhibition Service, exhibited 79 prints by such major painter-printmakers as Albers, Beal, Hockney, Motherwell, Pearlstein and Rosenquist. At the same time, *Landscapes 1975-1979: Michael Smith Photographs*, circulated by Lehigh University, focused on the earlier landscape work of this photographer, who has recently done a series on the city of Toledo.

During the holiday season, the print galleries displayed illustrated *Musical Manuscripts* by 20th century composers. Organized by The Drawing Center, New York, these 60 manuscripts, selected for their visual interest, included works by The Beatles, John Cage and Igor Stravinsky. Also in December were the exhibits *Russian Works on Paper: 1913-1927* and *Matisse and Pochoir*, both drawn from the Museum's collection. The former exhibition included illustrated books and prints by Malevich, El Lissitzky, Goncharova and Rosanova, while the latter focused on Matisse's *Jazz* and other 20th century French books and prints demonstrating the excellence of *pochoir*, the French stencil printing process.

Early in February, *The Painter and the Printer: Robert Motherwell's Graphics*, organized by The American Federation of Arts, presented a major retrospective of Motherwell's graphics and acknowledged the craftsmen who printed for him. Later in the month, the first of two successive *William J. Hitchcock Memorial Print Exhibitions* of Old Master prints, including Rembrandt and Dürer, honored William J. Hitchcock. The gift of his print collection plus the establishment of the Grace J. Hitchcock Print Study Room and Print Gallery, in memory of his mother, testify to his connoisseurship of the graphic arts and to his generous commitment to the Museum.

The University of California at Santa Barbara circulated *The Cubist Print*, the first comprehensive survey of Cubist printmaking by such masters as Picasso, Braque, Villon and Leger. This exhibition was held in conjunction with *Cubism and American Photography*. Organized by the Sterling and Francine Clark Art Institute, this exhibition explored the influence of Cubism on the development of the modernist aesthetic in American photography from 1912-1929 through the work of such photographers as Strand, Sheeler, Weston, Man Ray, Abbott and Steichen.

The two concluding exhibitions for the year in the print galleries were both drawn from recent acquisitions. *René Boyvin and The Legend of the Golden Fleece* consisted of twenty-six prints, which have been called one of the great sets of graphic art of 16th century France. *Three Decades: Four Portfolios* featured, for example, the recently acquired work of major post-1945 New York artists: Jackson Pollock's set of six 1951 screenprints, Barnett Newman's *18 Cantos*, and Robert Motherwell's *A la pintura*.

Natasha Kuzmanovic completed a ten-month curatorial internship at the Museum to fulfill a requirement for her Master's Degree in art history with a certificate of Museum Practice from the University of Michigan. The projects with which she was involved included the installation of *A Century of Ceramics in the United States*, the organization and installation of *Russian Works on Paper: 1913-1927*, the coordination of the relabeling of the Art in Glass gallery, and research on a variety of objects in the Museum's collection. Conservation is an on-going and primary concern of the curatorial department. In September and March, Carol Mancusi-Ungaro, consultant conservator, came from Texas for inspection visits during which she also treated several paintings. S.N. Hlopoff worked at the Museum during May, June and July on a comprehensive restoration of the structure and surfaces of an important early 18th century French bookcase; he also worked on several other pieces of furniture and metalwork. Among paintings that underwent major conservation, Gabrielle Kopelman cleaned and

restored the Pieter de Hooch *Courtyard, Delft*, and lined, cleaned and restored *A Child in Ecclesiastical Dress* by J.B. del Mazo at her New York studio. The conservation laboratory of the Detroit Institute of Arts treated the panel support and restored *Poultry Sellers* by Joachim Beuckelaer. Both *The Flight into Egypt* by Francesco Zurbaran and *John Pendleton* by Rembrandt Peale were also cleaned and restored there. In addition, they made a special mount for an Etruscan bronze mirror and also restored two Persian ceramics and several painting frames. The Claude Monet *Water Lilies* was lined and restored at the Intermuseum Laboratory, Oberlin. Elizabeth Lunning in Boston treated works on paper by Thomas Gainsborough, Charles Demuth, Joseph Pennell, Walter Shirlaw, William Morris Hunt and Anders Zorn. The conservation laboratory of the Fogg Art Museum, Harvard University, treated, cleaned and restored a Greek black-figure vase by the Kleophon Painter.

The Museum lent more works of art during this past year than during any other year in its history, including 44 pieces of glass, 36 prints, 27 paintings, 12 ceramics, 8 pieces of metalwork, 2 sculptures and one example each of photography, books and furniture to 70 museums in North America, Europe and New Zealand.

The Andrew W. Mellon Foundation of New York awarded the Museum a $175,000 grant to provide assistance for exhibition research and for the preliminary editorial costs of catalogues and scholarly books. The first project to be undertaken with the support of this grant is a catalogue of the Museum's preeminent collection of pre-blown ancient glass. The second volume of Toledo's Greek vases in the *Corpus Vasorum Antiquorum* series is nearing completion through grants from the National Endowment for the Arts and the Semple Classics Fund of the University of Cincinnati.

With the renovation of the central section of the Museum now open, plans are underway for the installation of the collection, beginning with Near and Far Eastern art and the American collections.

School of Design

With the arrival of granite and steel, the Museum also welcomed three year olds experiencing their first involvement with art, University of Toledo students exploring new humanistic concerns and adults broadening their understanding of the world.

In spite of renovation construction and the resulting necessity to remove works of art, 2,272 tours were given by the Docents to 46,280 visitors. So great was the demand for tours that the Docents increased their volunteer commitment to the Museum. Amy Banister, formerly from the Dayton Institute of Art, was interim Coordinator of Gallery Education. Rose Glennon, the Coordinator of Gallery Education, was on a year's leave of absence.

On Saturdays 1,500 students, second grade through high school, created their own art and music. Almost 50 parents also attended special classes and learned more about the Museum collection. Ten week classes were offered in the Fall and Winter. Through a grant from the J.L. Hudson Foundation, minority participation in the Saturday classes increased from 12% to 19%.

The Toledo Arts in Education brought schools to the Museum. In addition, a special program with The Toledo Symphony Orchestra was offered in the schools combining art and music in an imaginative experience. Summer art classes encouraged children to "Lick the Summer Blahs" and 285 students took advantage of the opportunity, 8% through the J.L. Hudson Foundation. Glassblowing was offered to high school students and was repeated twice.

During the 1981-1982 academic year, the Early Childhood Program offered two newly designed in-depth programs. Each course consisted of ten 1½ hour sessions. Over 175 four through seven-year-olds participated in this program which has received national recognition by the American Association of Museums and the National Art Education Association.

The Early Childhood Program offers concrete classroom and gallery experiences, socio-dramatic play to reinforce instructional concepts, creative thinking tasks and an art activity. *Ring Around a Rainbow* was the title of the winter-spring course. The class focused on the many ways colors can be experienced through the arts. Class activities included gallery visits to observe how colors spark the imagination of artists, a behind-the-scenes look at curatorial practices in preserving the color of artworks and an exciting color-movement experience with guest dance specialist, Ann Fairhurst.

To prepare the youngsters for the El Greco exhibit, the summer program, *Toledo Olé*, concentrated on the cultural and artistic achievements of Spain. As a culminating activity, the children and their parents prepared a "goodwill" package that was sent to the mayor of Toledo, Spain describing what the children had learned about their "sister city."

Students who have developed a love of art and of the Toledo Museum often continue through high school and enter the University of Toledo as art majors. This last year, there were 184 art majors and 67 art education majors with 2,161 students enrolled. Twenty three students graduated with degrees in Art, Art History and in Art Education. The School of Design gallery featured student and faculty work as well as the prints of Frank Cassarra, a visiting artist from the University of Michigan. A visiting artist from Cranbrook also met with university students.

Timeframes continued to offer adults stimulating, memorable events with outstanding scholars and interesting personalities. Since the Museum was

originally designated a Learning Museum by the National Endowment for the Humanities in 1979 this program has attracted almost 35,000 persons. This year's program started with *"The Lighter Side of the Dark Ages"* examining a time of marvels in music, in the arts, romantic literature and manuscripts. It included Marc Drogin, Medieval calligrapher, who also visited Toledo Schools and offered adult workshops. *"Florence The Renaissance Begins"* explored the place and time when the excitement of early fifteenth century discovery was at its highest pitch. *"Nature: The Inspiration for Art"* was offered as a spring weekend featuring field trips with naturalists and artists to various Toledo Metroparks and comparisons to the Museum collection.

Adult studio classes offered the opportunity to create original objects with skilled artists, including "Four Evenings with the Impressionists" and special weekend workshops in basketry, paperweights, creative boxes and handmade paper valentines.

Adults also had a variety of learning opportunities such as a special lecture given by noted ceramic artist Wayne Higby on *A Century of Ceramics in the United States, 1878-1978.* Brunilde Ridgeway of Bryn Mawr College lectured on Greek and Roman sculpture in the Museum collection; Mimi Roberts from Berkeley lectured on Adolph Gottlieb; Dr. Leo Mildenberg lectured on his collection of ancient sculptured animals; and Arielle Kozloff, curator of Ancient Art at the Cleveland Museum of Art, also explored *Animals in Ancient Art.* Children toured the exhibition and then saw many of the same animals at the Toledo Zoo. David Hawkins lectured on *Quality in Antique Furniture;* William Olander, Curator of Contemporary Art at Oberlin College, spoke on *Art in the Age of Mechanical Reproduction.*

A one day seminar on the *Visual Artist and the Law,* was jointly sponsored by the Museum, the Arts Commission, Crosby Gardens, the Junior League and the University of Toledo College of Law. Walking tours of downtown Toledo and the Old West End were sponsored. Toledo Roadrunners used the Museum as a course in their *Run for the Colors.*

The Education Department's continuing self-study resulted in the restructuring of activities to clarify areas of responsibility. *Timeframes* was merged with Adult Learning under the supervision of Jewel Hoogstoel, and Hollis Stauber, formerly Coordinator of Public Programs, assumed responsibility for Museum Membership. Barbara Broer was appointed Coordinator of Volunteer Services. This strengthens the growing emphasis on Adult Learning and service by and to Museum Members.

Music Department

In its 49th season, the Peristyle Concert Series continued to draw increasingly larger audiences. Each of the performances in this 5 event series was sold-out. This year's performances were by Itzhak Perlman, Orchestre National de France, Swiss Chamber Orchestra, Beaux Arts Trio, and the Ohio Ballet.

A new venture for the Museum was the collaboration with the Toledo Symphony Orchestra for a series of four, Sunday afternoon Family Concerts. These concerts, each centered around a theme, were virtually sold-out. Before each concert, the Museum Education Department offered a number of tours, workshops, stories and films relating to the concert themes of Color, Places Around the World, Suites and Sweethearts, and Literature. Three of the concerts were broadcast over Channel 30.

Staff members and volunteers continue to offer creative and challenging programs to visiting school groups during the week as well as in the Saturday Children's Classes. A 33% growth in attendance in the Saturday Music Classes may be attributed to an increase in the quality and visibility of the program as well as the availability of minority scholarships through the J. L. Hudson Company.

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Library

The Library's seven volunteers continued to assist in processing materials, filing, typing, indexing and working on our annual book sale. Contributing 920 hours during the past several years were Eleanor Bunge, Eleanor Hall, Betty Hodge, Linda Martz, JoAnn Ramish, Fran Sears and Yvonne White. The Library staff has come to appreciate their assistance, time and effort.

Proceeds from our third annual book sale and other monetary gifts aided in the acquisition of 627 volumes. An additional 1156 books and catalogues came to the Library by gift from individuals and on exchange from other institutions. The Library's holdings now total 46,073 volumes.

Important additions to the collection over the past several years include 33 volumes of *The Illustrated Bartsch*, an essential tool in the study of the print collection; a reprint of Robaut's *L'Oeuvre de Corot*; Macquoid's four-volume *History of English Furniture*; Guiffrey's *Les Caffieri*; and Trendall's *Vasi antichi dipinti del Vaticano*. A major gift was Walter Strauss' six-volume *Complete Drawings of Albrecht Dürer*.

Building and Security Services Department

Environment is our concern. This means not only maintaining temperature and humidity for the works of art but also providing a safe, comfortable, easily accessible Museum for our visitors. Toward this goal, we have applied much of our energies this past year.

A major step was the addition of a professional security manager and technically trained personnel to operate and maintain new sophisticated security systems. In addition, the parking lot on Grove Place was expanded from 216 to 303 spaces and lighting was added. Properties have been acquired on Lincoln and Oakwood avenues, and some land clearing accomplished this past year. This is the first phase of a plan to create an attractive parkland-parking complex to the east of the Museum.

Our major renovation project is nearing completion. Aside from the new public spaces, work still goes on behind the scenes. New spaces are being created from old. Among these are offices for the Personnel, Finance, and Volunteer Co-Ordinating activities; a new locker room for hourly employees; a new Collector's Corner; and expanded dining and support areas for the restaurant. The restaurant is now easily accessible to those in wheelchairs, with a new entry area just off the lobby at the Grove Place Entrance.

Public Relations

The Museum coordinated publicity for all of the general programs and special events through the monthly calendar, news releases, public service announcements, advertisements and media contacts.

In the summer, the Renovation opening attracted a record number of nearly 5,000 Museum visitors for the festive and well-publicized "Artwork Alive."

Starting in February, the major thrust of the PR department was advance publicity, planning and promotion for the major international exhibition, *El Greco of Toledo*. Sandy Krawetz was hired as full-time Public Relations Coordinator for *El Greco*. National and regional publicity and promotion plus local community development promised an outstanding exhibition.

Membership

Led by the Art Museum Aides, with Mrs. James W. Blumer as campaign chairman and Mrs. Lewis Saxby as assistant chairman, the 1981 Fall Membership Campaign enrolled 1534 new Members to the Museum roster. With 41 Active Aides as team captains, 622 volunteer team members worked to make this year's membership drive a complete success.

The 97 volunteers who participated in the Campaign for the first time and enlisted five or more new Members received Museum Friends certificates. These certificates were awarded at the New Members and Friends Evening held in February to honor the volunteers and welcome new Members. Volunteers who enlisted the highest number of new Members were also awarded gifts in recognition of their work.

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The revenues required for maintenance of the Museum's excellence in presentation and programming are increasingly dependent on income from its endowment funds. Other sources do not follow the growth rate of operating expenses.

Special gifts and bequests contribute importantly to these endowment funds, but to insure proper growth it is essential that increased support through present and new President's Council members be realized. To this end, an Endowment Development Committee of 40 volunteers worked diligently through this fiscal year. Approximately 200 attended luncheons held in the Museum designed to encourage prospective members in support at this level. A record of 101 new President's Council members were enrolled in this period. Also, more than $2,200,000 from all sources was added to the Museum's endowments—another record.

Dinners were held in the Great Gallery on two consecutive December evenings to honor the President's Council with a total of approximately 700 in attendance. In July, the Museum's Benefactors, Patrons and Donors were invited to a special Reception to celebrate the completion of the Renovation Project.

The President's Council

The President's Council is comprised of those who annually contribute $500 (Business Membership $1,000) or more to the Museum, of those who have become Donors or Patrons of the Museum within the past five years, and of Benefactors of The Toledo Museum of Art. An accumulated contribution of $5,000 establishes eligibility for election as an Endowment Donor. This listing includes members through August 31, 1982.

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The Board of Trustees
The Toledo Museum of Art:

We have examined the balance sheets of the Operating Fund of The Toledo Museum of Art as of August 31, 1982 and 1981 and the related statements of activity and changes in financial position for the years then ended. Our examinations were made in accordance with generally accepted auditing standards and, accordingly, included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

As explained in note 1, the financial statements being presented are only for the operating fund and do not include the balance sheets, statements of activity and changes in financial postition of the Plant, Endowment and Art Funds of The Toledo Museum of Art. Accordingly, the accompanying financial statements are not intended to present the financial position of The Toledo Museum of Art as of August 31, 1982 and 1981 or its results of operations and changes in its fund balances for the years then ended in conformity with generally accepted accounting principles.

In our opinion, the aforementioned financial statements present fairly the financial position of the Operating Fund of The Toledo Museum of Art at August 31, 1982 and 1981 and the results of its operations and changes in its fund balances for the years then ended, in conformity with generally accepted accounting principles applied on a consistent basis.

October 15, 1982

Peat, Marwick, Mitchell & Co.

THE TOLEDO MUSEUM OF ART

Operating Fund

Balance Sheets
August 31, 1982 and 1981

Assets	1982	1981
Cash	$ 194,648	117,098
Short-term investments, at cost which approximates market	291,654	20,000
Sundry receivables	78,602	22,921
Prepaid and deferred expenses	171,434	54,738
Inventories (items for resale), at cost	172,147	147,469
Pooled investments, at cost, market value $230,597 in 1982 and $468,589 in 1981	160,087	348,594
Total assets	$ 1,068,572	710,820
Liabilities and Fund Balances		
Accounts payable	84,129	94,073
Accrued expenses	32,187	25,854
Federal income taxes	658	6,006
Deferred income (tuition, concerts and grants)	507,486	134,193
Total liabilities	624,460	260,126
Fund balances:		
Appropriated for improvements	50,000	50,000
Unappropriated	394,112	400,694
Total fund balances	444,112	450,694
Commitments (note 5)		
Total liabilities and fund balances	$ 1,068,572	710,820

See accompanying notes to financial statements.

THE TOLEDO MUSEUM OF ART
Operating Fund

Statements of Activity
Years ended August 31, 1982 and 1981

	1982	1981
Support and revenue:		
Libbey Residuary and Endowment Funds	$ 754,607	763,506
Museum's Endowments	1,326,229	1,022,099
Other Endowment Funds and donations	238,023	179,951
Government and foundation grants	627,652	309,779
Income from invested operating funds	44,734	46,079
Membership dues	219,385	189,447
Tuition and supply fees	510,964	515,471
Concert tickets	76,228	83,200
Exhibitions	4,626	2,600
Museum shop and art supply store sales	154,526	175,439
Other sources	118,075	59,227
Total support and revenue	4,075,049	3,346,798
Expenses:		
Compensation and fringe benefits	2,148,770	1,952,990
Concert costs	63,671	66,938
Exhibitions	525,724	137,934
Maintenance and utilities for facilities and collections	685,795	610,017
Publicity, promotion and publications	127,639	112,925
Scholarships, fellowships and awards	8,334	8,311
Cost of student art supplies	56,045	49,774
Cost of sales Museum shop and art supply store	91,359	102,680
General and administrative	104,599	91,520
Other operating costs	279,427	221,313
Total expenses	4,091,363	3,354,402
Excess expenses over support and revenue	(16,314)	(7,604)
Transfers:		
Book and equipment acquisitions to Plant Fund	—	(76,439)
Distribution of accumulated income from Endowment Fund	9,732	4,628
Decrease in fund balances	(6,582)	(79,415)
Fund balances, beginning of year	450,694	530,109
Fund balances, end of year	$ 444,112	450,694

THE TOLEDO MUSEUM OF ART
Operating Fund

Statements of Changes in Financial Position
Years ended August 31, 1982 and 1981

	1982	1981
Source of funds:		
Deferred revenue in excess of expenses incurred	$ 373,293	31,351
Decrease in pooled investments	188,507	—
Transfer from endowment fund	9,732	4,628
Other, net	—	85,930
Funds provided	571,532	121,909
Use of funds:		
Excess of expenses over support and revenue	16,314	7,604
Increase in short-term investments	271,654	—
Increase in pooled investments	—	19,527
Transfer to plant fund	—	76,439
Other, net	206,014	—
Funds used	493,982	103,570
Increase in cash	$ 77,550	18,339

See accompanying notes to financial statements.

THE TOLEDO MUSEUM OF ART

Operating Fund

Notes to Financial Statements

August 31, 1982 and 1981

(1) BASIS OF PRESENTATION

The Museum maintains its records on a fund accounting basis. The accompanying financial statements present only the operating fund, and exclude the Endowment, Plant and Art Funds.

The operating fund is used to account for activities associated with the general operations of the Museum, including curatorial activities, art education and music programs.

(2) ACCOUNTING POLICIES

(a) *Investments*

Investments are stated at cost or, for investments received as gifts or bequests, at the fair market value at the date of the gift.

Investments are generally pooled and are held in agency accounts with commercial banks which have been given full authority, by the Trustees, to manage the portfolio for the benefit of the Museum.

Investment income and gains or losses on disposal of investments are distributed to the various participating funds on the basis of the quarterly market valuations. Gains or losses on disposal of investments are determined on the basis of average cost and are recognized on the trade date.

(b) *Retirement benefits*

The Museum has a non-contributory, defined-benefit, retirement income plan covering certain administrative and teaching employees. The benefits provided under the plan are funded through a group pension contract. A defined contribution pension plan for union employees requires payments to be made into a fund administered by the union in accordance with terms of the existing bargaining agreement. The cost of funding these benefits, including amortization of prior service costs of the administrative and teaching employees plan over a 16-year period, is charged to current operating expenses.

(c) *Grants*

Grants received by the Museum, which require matching funds, are matched primarily by in-kind services performed by the Museum staff. Funds received during a year which cannot be matched with corresponding expenditures during that same year are classified as deferred income. Expenditures incurred during a year which will be matched with corresponding future grant receipts are classified as deferred expenses.

(3) RETIREMENT BENEFITS

Retirement benefit expense for the Museum's non-contributory retirement income plan for the years ended August 31, 1982 and 1981 amounted to $60,000 in each year. Accumulated plan benefit information as of September 1, 1981 has not yet been computed by the actuary, however; a comparison of accumulated plan benefits and plan net assets for the Museum's retirement income plan as of the date of the latest actuarial reports is presented below:

	September 1, 1980	1979
Actuarial present value of accumulated plan benefits:		
Vested—retirees	$ 395,763	403,886
Vested—current employees	179,386	165,336
Nonvested	40,041	19,344
Total	$ 615,190	588,566
Net assets available for benefits (represented by a group pension contract with an insurance company)	$ 717,804	673,916

The weighted average assumed rate of return used in determining the actuarial present value of accumulated plan benefits was 6% for both 1980 and 1979.

The pension plan for hourly employees, negotiated under a collective bargaining agreement, requires contributions to a union administered fund at a defined rate per compensated hour. Expense under this plan amounted to $22,625 and $20,259 in 1982 and 1981, respectively.

(4) TAX EXEMPT STATUS

No provision for Federal income tax is required by the Museum, except for unrelated business income from partnership interests because the Museum is an exempt charitable organization under Section 501(c)(3) of the Internal Revenue Code.

During 1982 the Internal Revenue Service reviewed the Museum's status for the year ended August 31, 1980 and such review indicated the Museum continued to qualify as a tax exempt organization.

(5) COMMITMENTS

A consulting agreement between the Trustees and Director Emeritus is currently in effect until December, 1986.

The Toledo Museum of Art

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